

re going and how to get
e. Two acoustic numbers
"Everything In My
rt" and "You And I" —
one minute and one
ate 45 seconds respec-
y and are eminently for-
able so perhaps the band
ise to concentrate on per-
ing "heaviness." Still, a
and-a-half of Budgie flying
Offa's Dyke needs some
sting. — G.B.

N: "Grin" (CBS). Who
ed most of the piano and
on "After The Gold-
" and was featured on
guitar and lead vocals on
y Horses's album? Nils
ren, that's who. And who
s guitar on "Pioneer
y", fourth track side two
Grin's album, and sings
chorus with Danny Whit-
on "See What A Love
Do", second track side
Neil Young, that's who.
who's Danny Whitten?
arist and vocalist with
y Horse. Yes, there's a
ite feeling of family
t Nils Lofgren, the cur-
American youth prodigy,
not only does keyboards,
rs and vocal for Young
his Horseys pals but also
Grin, which is maybe
e we should come in and
duce the rest of the boys,
Bob Gordon on bass, and
Berberich, drums. (Two
rts and they both sing.
This is their first album
the American Spindizzy
which was co-formed by
d Briggs, Neil Young's
ucer. Briggs has also
uced this one, so every-

Ash's purple patch

WISHBONE ASH: "Pilgrimage" (MCA). Well, as you may have guessed, a lot of us have fallen in love with this little band, and there are a load of surefire reasons why, reasons you can hear right here on this excellent album. Things couldn't really be going better for Wishbone, it's one of those things they call purple patches, and this is a purple patch album. So I'm going to tell you now to expect things as gutsy as a Liverpudlian whore, and just as randy — and right next to them lie dainty little tunes so darned nice you wonder how the same band can fit so cosily in both niches. "Vas Dis" slits open Side One, a Jack McDuff racer done so cleanly and confidently with smooth skat vocals and fistfuls of guitar flavour. Then, "The Pilgrim" soft at first and then creeping into a gurgling complex item of the heavier side o' rock — the Andy Powell, Ted Turner

guitar combination at its startling best. Next comes downright blues and rocky rock-rock in "Jail Bait," one express of an item, biting and jutting here and there on top of Martin Turner's bumping bass line. "Alone" is a little piece of colourful playing that calms the listener down for the opening track on Side Two, "Lullaby" a Peter Greenish item of mellow guitar weavings laid over a beautiful warm melody. This is so well recorded that each note contributes its own bud of colour. It's pretty much the same on "Valediction" another musical item from the softer side of Wishbone. On June 14 this year Wishbone played a date at Leicester's De Montfort Hall, and their blazing "Where Were You Tomorrow" was taped during the set. Very live, very live indeed, and even the audience clap in time during the quiet guitar repartee between Powell and Turner. — R.H.

with material that sounds like Horse's throwout cuts and vocals that are probably strangled and knotted with rheumatoid arthritis. The

guitar and bass riff in a long while, so repetitive that the memory lingers on throughout the rest of the tracks, which is not necessarily a bad thing

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